

# SCREEN & RADIO WEEKLY

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Harold Lloyd

In This Issue

HOLLYWOOD  
LAUGHS AT ITSELF

# THE HOLLYWOOD REPORTER

## PERSONAL BUT NOT CONFIDENTIAL

By Grace Wilcox

Detroit Free Press Hollywood Bureau



**I**F ALL the English players turn out as well as Henry Wilcoxon in his role of Marc Antony in "Cleopatra" we will accept the contingent with pleasure, despite the carp of the other actors.

Universal has imported Carol Coombe, daughter of Sir Thomas and Lady Coombe. She is arriving after appearing in several British films.

Francis L. Sullivan, well known character player, is joining his schoolmate Charles Laughton. His characterizations closely parallel the Laughton roles.

Valeria Hobson, dramatic star of "Badger's Green," written by R. C. Sheriff, author of "Journey's End," will come to play in Sheriff films.



Poor little "Flush!" Carried about on a cushion, allowed to sleep at the foot of Norma Shearer's bed, he rode with her to the studio and was pampered and petted all during the filming of "The Barretts of Wimpole Street."

Then one day the picture was finished and "Flush" found himself without a job.

Norma Shearer turned him back to his previous owner. Gone were the satin quilts and the limelight. "Flush" was in a dog house and on his own! Where was the glamour? Where the glory?

Yesterday we saw "Flush" in his own back yard digging for bones.

Do dogs remember?

Jerome Storm, director for Charles Ray in his important films, says he is tired of sob writers describing his fate as an extra as a tragedy.

"I feel exactly as a man would feel who was dropping from a 10-story building and landed on a good, strong awning that held his weight," explains "Jerry." "I'm not at all sure it isn't more fun being an extra and living simply and austere than it is being a director and having to watch a lot of people standing about trying to impress each other."

Incidentally, Mr. Storm is writing an interesting fiction story, with Hollywood as a background.

Ricardo Cortez, I'm happy to say, has "come back," with a bang. In "A Hat, Coat and Glove," previewed in the RKO projection room the other day, he gave a splendid, restrained performance, which seemed particularly satisfying, after many of the tooth paste adventures mistakenly called "acting," which this subscriber is often compelled to witness.

Hollywood has experienced its first real heat wave recently.

I have been rushing from studio to studio trying to find a polar bear set or an iceberg or a pool into which anybody can leap, but all I find is the drama done up in furs, feathers or against a background of tropical jungle. The actors are melting, while they emote in overcoats and mink.

Well, there's always Malibu.

Mary Pickford called at the Paramount studios recently to congratulate Alfred Werker on his new directorial contract. Twelve years ago he was her prop boy.

Two extras were talking on the "Pursuit of Happiness" set the other day. One, whom we will call Mack, was telling his pal Van about the difficulties he was experiencing in getting regular work.

"I've paid the milkman for the baby, and the grocery man for food for my wife and myself up to now—but right at this moment, I'm going to have to let them slip while I pay the rent."

At this moment Van was called to do a tiny bit in which he was asked to speak a few lines, which meant \$60 to him.

"Stand right there, Mack; don't move. I'm going to 'blow' the lines and you'll get 'em!"

Mack tried to stop him, but Van went on and spoke the sentence in such a loud, "ham" manner that the director sent him off the set—just as he knew he would do.

Mack was immediately called to take his place and recited the words satisfactorily.

"You've got a baby; I haven't!" kidded Van, as Mack tried to thank him.

Dear Messrs. Warner: Will you please tell me what you mean by Ann Dvorak's "swift ascent to stardom continues?"

I am probably silly, but she has been a star all the time, so far as I'm concerned.

Helen Morgan, looking like a tragedy queen, wearing a black satin dress, was on the set of "Marie Galante" at Fox Movietone studio.

The last time I saw her she was singing in a New York night club, from her usual spot on the piano.

If I were a philosopher I should describe her as one who looks as if life



has given her everything—and nothing. She says she began singing on top of the piano because there was no room on the floor.

Joan Crawford went to a preview of "Sadie McKee." Cards were passed around for criticism of the audience.

The next morning the executives came across a slip that read: "Everyone in the picture was splendid except Joan Crawford." It was signed by the star herself.

Marlene Dietrich was seen at the Hollywood Bowl the other night wearing a hussar hat, fashioned of soft fur. It was an exact duplicate of the one she wore in "The Scarlet Empress." Maybe the same one, for all I know.

If you want to see the most eligible bachelors in Hollywood on the cook's night off, visit the Vendome Cafe.

Lew Ayres orders broiled calf's liver and bacon; Herbert Marshall (almost a bachelor) enjoys his favorite salad with a special dressing the cook keeps on hand for him; Nils Asther does himself well with a platter of broiled sand dabs and Gene Raymond goes in for fillet mignon. They talk on the telephone between bites. To whom?

This is not a gossip column.

**W**ORKING on the set in "Mrs. Wiggs of the Cabbage Patch," was a huge crowd of extras.

One of them, a sweet-faced, quiet mannered woman, kept to herself. No one paid any attention to her; she was just one of the mob.

Suddenly a hard-boiled, leather-necked electrician spotted her out. Picking up one of the special chairs reserved for important people he carried it over and asked her to sit down.

"But those chairs are for the stars," said the lady nervously, as she glanced around.

"You're still a star as far as I'm concerned," came back the reply. "I was an electrician on your set when you were at the top in the old Universal days. You were always nice to me and I've never forgotten it."

The woman addressed was MARY MACLAREN, one of the greatest stars of her day.



Verree Teasdale is pretty mad. A bright publicity boy at the studio suggested that she and Adolph Menjou, bridegroom-to-be, make personal appearances on their honeymoon trip. "Don't you want us to be married on one of the sound stages and have a brass band play the wedding march?" inquired the irate Verree.

Esther Ralston says her little three-year-old girl has longer eyelashes than any star in the film colony.

Asked if she intended to put the golden-haired Mary Esther into pictures, Miss Ralston said: "No. I am going to earn enough money so she will never have to worry about a career."

Lanny Ross, who is in Hollywood for a role in "College Rhythm," was met at the train by a devastating group of radio fans, armed with autograph books.

"I may not be so hot as a singer," acknowledged the modest young man, "but as a penman I am a total loss. I went in for the Glee Club and football when I was in school."

He wrote his name amidst a chorus of giggles.

Well, Harold Lloyd has joined the ranks of the elegantes. He plays "The Cat's Paw" almost as a straight part and I for one sat at a preview of his picture the other night and waited for him to do something about it.

I'm sorry to say, I liked the picture. This annoys me very much, for I am all for comedy—the more slapstick the better.

Mack Sennett tells me Walt Disney got him with "The Big, Bad Wolf." Now Lloyd has decided to cease falling from 30-story buildings and become a gentleman.

What is the world coming to? Especially for people who prefer Keystone cops to Helen Hayes! Dear, dear—believe it or not there are such people.

Helen Hayes saw Baby LeRoy in a picture recently and became so homesick for her little girl, she dashed out and called her up long distance. The child is in New York.

This is the kind of thing that ruins my digestion.

Katharine Hepburn drives a Ford V-8 light delivery truck, which she parks in the middle of the street on the RKO lot!

I know a big ten-ton Mack that could get it out of the way—and never leave a grease spot!

Isn't there a car made big enough to carry Hepburn the Great? Must it be a truck?

**F**OR three days two little girls waited around the casting offices of RKO studios hoping to catch a glimpse of their favorite actor, Fred Astaire. They had their autograph books with them and their bright eyes darted everywhere in an attempt to spot the dashing dancer.

Unknown to them, "Freddy" drove in through the automobile gate and missed them every time. At last, in desperation, they flattened themselves on their stomachs and pecked under the high board fence.

Their vigilance was rewarded. Young Astaire saw them, and being a good sport, he also flattened himself on his stomach and gave them his autograph under the fence.

Jimmy Cagney is one of Hollywood's most popular men. He has a remarkable memory and never forgets either a name or a face.

He frequently surprises persons to whom he has been casually introduced on the set by going up to them and greeting them by name, either on the Boulevard or in a cafe. He is never too busy or too preoccupied with Jimmy Cagney to take time to be agreeable.

My, my! When a young Vanderbilt comes to town, all the lovely debutantes go into a huddle. So far, the heir seems to prefer the moving picture beauties to the society group.

He has been seen at the roller skating rink and at various balls with Ida Lupino, Toby Wing, Joan Marsh, Sally Blane, Jolly Ann Young.

This particular Vanderbilt is Alfred Gwynne, who recently came into \$3,000,000.

Neil Hamilton didn't work in the Ford factory in Detroit for nothing.

In cleaning out his attic recently, he found several hundred coat hangers. These he painted in various colors and



used for a lattice fence around his garden. He interlaced the metal hooks for added strength and used dark green posts as supports.

Have you any coat hooks in your home?

Anna May Wong, whose Chinese sense of humor has convulsed five nations, gave an excellent example of it the other day.

Arriving from London, where she has recently done "Java Head" and "Chu Chin Chow," she was met at the train by a flock of cameramen and reporters.

When one of the latter asked her how she found Europe, she replied: "Well, it seems to be holding up. I've heard four very funny stories during the past two years."

# Portraits



Football and music are the two hobbies of Nick Foran, ex-Princeton tackle now devoting his baritone to Fox Film production.



Strolling round the studio. Franchot Tone, popular M-G-M featured player, is snapped by the candid cameraman while strolling around the studio lot for exercise between scenes.



Elizabeth "Buff" Cobb, daughter of Irvin S. Cobb, with Helen Twelvetrees, Fox Film player. Miss Cobb just sold her first novel, "She Was a Lady," to Fox. Al Rockett will produce it, featuring Miss Twelvetrees.



# Lyle Talbot Looks at the Movies and Sighs



By  
Edith  
Dietz

**S**OME people say Lyle Talbot is the most popular unattached man in Hollywood.

This is a pretty big order, what with attractive young men cluttering up the boulevards and studios, but as a humble interviewer, I can well understand how he rates high in the list.

His apartment is filled with antiques.

Everything around him is authentic; he detests shoddiness. He reads the best books, knows the most interesting people, likes the best plays and pictures and has discrimination—even in picking his companions for a cocktail party.

When talking with him, one becomes immediately conscious of his boyishness, naturalness and simplicity.

But don't bank too heavily on this simplicity; it is backed up with considerable sophistication and is the result of study and reflection.

A Star in His Own Right: Lyle Talbot pauses to wonder where new featured players are going to get their schooling unless the stock companies and one-night shows find a new lease on life.

His is a simple nature, but he is a long way from being simple.

He is delightfully young, but as he humorously says, he goes back a long way and remembers a lot of fascinating facets in the modern American scene.

He has a strong face, with a dimple in the chin. He hates the dimple and tries to conceal it with make-up but his close-ups give it away.

**LYLE TALBOT** was taught in the hard school of Midwest stock companies. He remembers "The Robins," who used to come in the spring—Jack and Jessie. They were among the most popular stock people in the business and everybody stopped everything they were doing to go and see them.

They staged a repertoire of

plays that had meat in them and put young actors and actresses through their paces. They taught them how to act and they did it while the young "fryers" were being paid for it. It was a great opportunity to play with "The Robins," and young Talbot went through a season with them and was much better for it.

"Now that the repertoire and road companies are dead, where will talent be developed?" Lyle Talbot wants to know.

"Picture technique is one thing, but without that confidence that comes from stage training, I can't for the life of me see, in these talkie days, how the younger generation is going to learn its trade.

"If there were directors who did nothing else but develop acting in the studios that might solve the

problem, but there aren't. Directors work on schedule and they have little, if any, time to teach actors how to act. They do, of course, direct you, but not on the important fundamentals." Lyle lighted a cigaret and took a few puffs before continuing.

"I watch these young men and women on the screen today and, because of my background of stock experience, I see flaws that are merely the result of improper training. I see terrible mistakes and gaps in my own work as well—but how could I see them if I had never been told what to look for in the way of shortcomings?"

"When certain stage actors and actresses go into their picture scenes I can tell in a moment where they have been trained. For instance, the Theater Guild in New York has turned out a certain type of actor; the late Jessie Bonstelle in her stock company turned out another and the older troupers are from the very early schools. They

*It's easy to say that the stage will never come back, but if it doesn't, then this young actor wants to know what will happen to the talkies*

*The screen, he points out, spends little time in the development of actors and cannot possibly supply its own demands*

have toned down their histrionics until they are just as modern as Ina Claire or Helen Hayes, but how they can troupe! They practically never make a mistake. I think particularly of Allison Skipworth, Walter Connolly, Virginia Howell, May Robson, Beulah Bondi, Lionel Barrymore, W. C. Fields and others.

"But they will not last forever. We of the younger generation will not be able always to watch these splendid and talented players.

"Eva LeGalliene and Katharine Cornell have discovered that if they give audiences good plays they will attend the theater in all the important cities of the country.

"This is most encouraging, but it must not be overlooked that the names of LeGalliene and Cornell are household words. Whether the public will accept stock entertainment ever again is a toss-up.

"Bad plays, untrue publicity and over-emphasis on actors who were not even in the cast have combined to disillusion the public regarding most repertoire companies.

**I** WAS born in 1904 and my father and mother were theatrical people. My father owned his own stock companies through the middle west and I was taught at my own fireside, so to speak. It was a priceless experience and not a day passes that I do not use on the screen what I learned of the stage in stock. I mention my age merely because of the fact that for more than 14 years of my life, I was in stock and on the stage and I feel that without that training I should never be able to cope with pictures and their many angles and varying technique."

All the time he was talking on this interesting subject which is very close to the hearts of many actors of today, I was wondering about his marriage and divorce.

"Yes, I have been married," he said when I chaffed him about his popularity with the screen celebrities whose names are often linked with his in the Los Angeles and Hollywood gossip columns.

"Not only was I married, but I still adore my wife. She is an actress and in the two years we were married we lived together about four months.

"Soon after our wedding I got a show in Chicago and my wife,

# --Where Will We Get Tomorrow's Stars?'

Elaine Melchoir, was cast in one in New York.

"Later we were in 'flops' and there was little if any money.

"It is hard for romance and marriage to be successful when the cupboard is empty and there is no money with which to pay the bills!" He looked a little sad as he made this statement \* \* \* with considerable feeling.

"It was not her career or mine that broke up our marriage; it was lack of a financial foundation, of a settled business or a salary that comes in each Saturday night.

"With all my lament of the dying stock traditions, in a way road shows wrecked my marriage. We were continually separated—she to go in one show and I in another. It was a bitter and hectic arrangement; sentimentalizing by wire, because we had no time to write long letters; drifting farther and farther apart.

"Yet back of it all was the lack of money. If we had had enough she would have stayed with me, working in the shows I was in—or at least been near me.

"I shall never marry again until I have enough money to afford the right things. First there must be a permanent place of abode. Then there must be two cars. There must be a steady income to support us comfortably and to give us the little luxuries that are necessities. That doesn't include a mansion or a swimming pool." Again it seemed to me there was a suggestion of a shadow in Lyle Talbot's face. He misses the home he cannot have.

"IT IS possible that Elaine and I will marry again, although there is nothing definite about it. She is doing well in radio work and I am trying to help her get along in pictures. In any event there is just as much chance that I shall remarry my wife as that I shall marry any of the other young women with whom I am linked in the chatter columns.

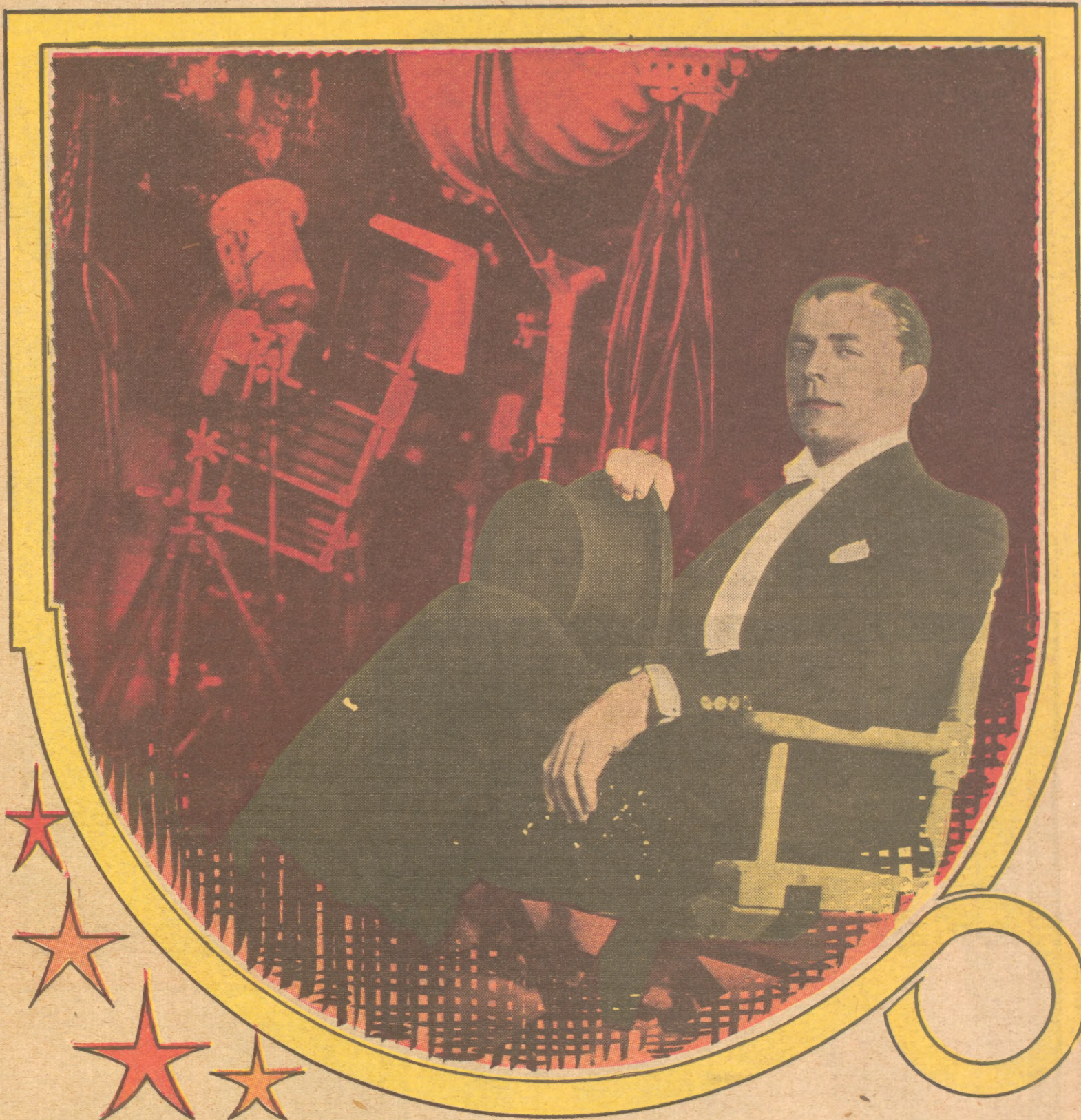
"I like the society of young women, certainly. Why not? But the truth is it is their career that interests me more. I think it is great fun to help them get a start in pictures.

"Most of the girls I know in Hollywood, I knew first in stock or in New York before they came out here at all.

"For instance, Claire Trevor. I met her when we were both in a St. Louis show. She was an ambitious novice and out of all my long experience I could help her and coach her a little. She had talent and quickly proved it. From St. Louis she went to Broadway and then to a long term contract with Fox.

"Another 'protege' was Jean Muir, just lately starred in 'As the Earth Turns,' and now making 'The Lady Surrenders.' We were together in a Columbus, Ohio, stage show. Naturally when she came to Hollywood, we continued our friendship.

"I can't think of a better life than being married to the woman you love, settled in a comfortable home, where you can have your friends and give parties; with someone to share your hopes and plans; to laugh at the same things



Lyle Talbot's smile may be for Grace Moore's singing. The noted prima donna starred with him in the making of Columbia's "One Night of Love"

and enjoy the same amusements, books and music.

"But it doesn't make any difference how congenial you are, or how much in love, it is no good unless there is money on which to live.

"I know because I've tried it."

TO SAY that Lyle Talbot is good company is putting it mildly. When he first went on the stage, his performance consisted of a bag of tricks learned from a magician and he likes nothing better than to display his talent for legerdemain. What he can do with a deck of cards is nobody's business and his disappearing antics are hilariously funny.

His real name is Lyle Henderson, but he felt it was inappropriate to a stage career and changed it to Lyle Talbot.

He rides a bicycle to the studio, although he owns a cheap car. He plays tennis and handball and thoroughly enjoys a football game, but he is more interested in cultural pursuits. He reads everything in the way of biography, fiction and especially plays. His favorite authors are William Faulk-

ner, Carelton Beals and Ernest Hemingway. He collects first editions and has a sizeable library, which he jokingly declares will be the sole asset left for his heirs.

Beside the young women mentioned, Lyle Talbot is often seen here and there with Kay Francis and Loretta Young, both of whom are old friends and to both of whom he is devoted.

He is very ambitious and is drawing some very choice Hollywood plums. Unlike many other

players I could mention, I notice that he takes his dialog very seriously, studying the lines in moments when he is not appearing on the set and carrying his "side" script with him, for the purpose of prompting himself when he forgets the words he must speak in his scenes.

He confided, as I rose to leave, that when he has enough money he hopes to live somewhere in England where life goes on at a more leisurely pace than in Amer-

ica and where people know more about living.

"By the way," he concluded, "you might tell my friends that if they hear of any new models or unusual colors in socks to let me know. Socks are my real weakness. And all moderns must have hobbies, especially if they are in pictures.

"Tullio Carminati says he is going to go in seriously for worms, just to be different, and Grace Moore, who is noted for her snappy 'come-backs' told him to keep out of her garden. It was a great experience working with them in 'One Night of Love.'"

Among Lyle Talbot's recent pictures are: "Heat Lightning," "Registered Nurse," "Fog Over Frisco." His favorite roles are "Bill Huston" in "One Night of Love" and his part in "Outward Bound," with Douglas Fairbanks, Jr.

As I left, he said unsmilingly: "If you get stuck on the interview, stop. Remember my pet aversion—people who talk too much."

Do you suppose he meant anything personal by that?

## He Spells 'Romance'—'Finance'

Lyle Talbot says:

"I can't think of a better life than being married to the woman you love, settled in a comfortable home, where you can have your friends and give parties; with someone to share your hopes and plans; to laugh at the same things and enjoy the same amusements, books and music.

"But it doesn't make any difference how congenial you are, or how much in love, it's no good unless there is money on which to live.

"I know because I've tried it."

MOVIE MENUS

Important Film Folk to Be Seen in Current Pictures



Will Rogers fans will find their favorite in a well-chosen role when they see him on the screen in the Fox production of "Judge Priest."



The romantic interest . . . Jackie Cooper and Cora Sue Collins are the young romantic interest in "Treasure Island," famous pirate story being filmed by M-G-M. Wallace Beery is again united with Jackie Cooper in the new picture.



Alice Moore, appearing currently in the RKO-Radio picture, "Down to Their Last Yacht," wears this stunning paper hat in a French blue with a wild flower wreath. Paper hats are a popular vogue in Hollywood this season.



# Hollywood Pauses to Smile at These Tales



Mary Boland: Paramount officials mistook her for Mae West.

By Whitney Williams

"NO MASHED potatoes for me, thank you," refused the motion picture star. "They're too fattening." For dessert, she nonchalantly accepted a second slice of apple pie a la mode.

Ridiculous, you say \*\*\* too far fetched. Yet, the above actually occurred one evening while I was dining at the home of friends. The star was one of our best known actresses, fearful, by her own admission, of her weight.

In one's perambulations about Hollywood, one witnesses or hears scores of such incidents every day. Some utterly absurd \*\*\* others hilariously amusing \*\*\* still others the very essence of dumbness. In almost every instance, however, they bring a smile to the lips \*\*\* or a groan.

There was the time a famous director purchased his wife a \$17,000 Rolls Royce town car. When the salesman quoted the price he hadn't squawked. Nothing too good for the wife, by gum. The next day, Friend Wife suggested that Charles, the chauffeur, be outfitted in a smart livery, to match the car.

"How much will it cost?" asked the director.

"About fifty dollars," replied his little woman.

"What!" bawled the mate. "Fifty dollars for a livery! Do you think I am made of money?"

That's no press agent story, either, nor is it colored to sustain the tenor of this piece. It really happened in the home of a director whose daily salary nears the thousand dollar mark. Hollywood's a funny place, and the longer you live in it the harder is this fact driven home.

## PROBABLY

Hollywood's pet story is related of Samuel Goldwyn, the producer. Sam was staging the Vilma Banky-Rod La Rocque wedding, and



Ned Sparks kept a story going for months about a fur-bearing Alaskan eel.

when the hungry hordes had drifted from the church to the reception, a long table, burdened down with food, was the mecca of all in the room. Behind the table were many waiters to carve and serve, and particularly in evidence a score or more of delicious looking turkeys, browned the way mother used to roast them.

Sam, barging hither and thither among his guests, suddenly was appalled to see a very large and rotund newspaper scribe, noted for his enormous appetite, pick up a carving knife and wave it over one of the turkeys. "Guess I'll help myself," the now-hysterical Mr. Goldwyn heard the newspaper man proclaim. But before the gentleman of the press could sink his steel into the fowl, he was astounded to find his arm roughly grasped and Uncle Sam whispering in his ear, "Vait! Those toikeys hef to go beck!"

The film colony guffawed at Mae West's and Mary Boland's expense, when those two actresses first arrived in its midst. At times, they resemble one another surprisingly, each being a striking blonde, and as chance would have it they reached Hollywood the same day.

Miss Boland went to the studio



the following morning \*\*\* and as she strolled across the lot one of the high Paramount officials rushed up to her, shook her hand vigorously and exclaimed, "Good morning, Miss West, it's good to see you again. So much for fame.

## YOU'D

never think of the gentle Helen Hayes, whose artistry on the screen reveals the soul of a great actress, as a gate-crasher, would you? Yet, her chief delight in life is to drive through the streets of Hollywood with her playwright-husband, Charles MacArthur, and whenever they see a crowd of cars out in front of a house, indicating a party inside, descend grandly and see if they can enter as guests.

On one particular occasion, they came upon what undoubtedly was a tremendous party. Cars of every expensive make lined the street, with their smartly uniformed chauffeurs chatting among themselves.

"Shall we try it?" grinned Helen to Charlie. "Okay," he answered, swinging his second-hand Ford in between two imported machines. Hand in hand, they walked to the front door, rang and entered.

The hostess, who happened to be one of Hollywood's most famous, but whom the unbidden guests did not know, bustled up when she recognized them. "My dears," she cried, apologetically, "I'm so dreadfully sorry I forgot to invite you. Can you ever forgive me?" Helen smiled weakly at Charlie. She still didn't know the identity of their hostess.

## YEARS

ago I was sitting in a restaurant near a studio when Jackie Coogan, his mama and papa, and six or eight others trooped in. An elaborate meal was ordered. As it was placed before them, a husky voice in the



Helen Hayes and her husband love to crash parties to which they have not been invited to attend.

rear boomed, "And a little child shall feed them."

If all the stories told on W. C. Fields could be assembled in book form, a volume larger than "Anthony Adverse" would result. One of the funniest, however, concerns the time he attended the premiere of Mae West's picture, "I'm No Angel," at the Chinese Theater.

Fields had no intention of being present at the function until late in the afternoon of the premiere. He hated first nights and much preferred the seclusion of his home by Toluca Lake. But the studio insisted.

At the very height of the colorful festivities, a large and noisy beer truck, drawn by a span of white horses, drew up impressively before the amazed crowd of spectators in front of the theater, and Fields, in evening attire, descended with grandiloquent dignity from his perch atop the wagon and stalked pompously into the Oriental playhouse!

An amazing instance of gullibility may be cited. Groucho Marx, one of the four Marx Brothers, was the victim, but so adroitly smooth was the trick that anyone might

Groucho Marx was kidded in-to believing the water supply was to be shut off. He filled every receptacle in his home.

have been fooled. It is all the more amusing when it is explained that Groucho is a practical joker of parts himself, and a perpetual wise-cracker.

Just as he was turning in for the night, Groucho received a phone call. "This is the Municipal Light and Water Company," said the voice. "We are obliged to turn the water off for two days, to repair a broken main, and are taking this means of urging that you fill every receptacle in the house to tide you over until the water is turned on again."

It was not until the next day that Groucho discovered the voice had been Al Boasberg's, Hollywood's greatest joker, and too late to save himself the annoyance of filling bathtub, pots, pans, jars and crockery. Groucho, like any other person, had fallen for the joke!

In as sophisticated a place as Hollywood, a gag, no matter how outlandish, if properly played, can be made believable. This was evidenced when Ned Sparks, one of the most popular "cold pan" comics in screenland, originated his story of Alcibiades, the fur-bearing eel. Alcibiades, he claimed, had been sent him by a Capt. Slaughter, who sailed the Bering and Arctic Seas.

To celebrate the event, Ned invited a group of friends to meet the latest addition to the Sparks family. But when the guests arrived, they found Ned in the stickiest mire of despair. Alcibiades had run away—out of the window and down the drain.

The friends were overcome with sadness, and almost smothered Ned with sympathy in his grief.

Soon, however, Alcibiades returned, of her own accord.

Alcibiades, among the comedian's friends, became almost a byword. The episode is closed now, but even today there are people in Hollywood who swear that Alcibiades actually lived. A few even go so far as to admit that they have held the pet on their knee.

# THESE MAGIC GOGGLES



## "GRANDMA'S BOY" has

grown up.

"The Freshman" is now in the senior class.

The Harold Lloyd of "Feet First," and "Movie Crazy" is gone forever.

Don't grieve for him, for the Harold Lloyd emerging in "The Cat's Paw" promises to be more interesting, more lovable and more believable.

Yet, oddly enough, the Harold Lloyd I interviewed more than 10 years ago and the Harold Lloyd I saw yesterday in his colonial bungalow at the Metropolitan Studios are identically the same.

He is the same simple, companionable, amusing, joyful chap he has always been but his sense of humor, his flair for comedy and his complete humaneness have developed amazingly.

He has added responsibilities, he has learned a great deal, but the naive, ingenuous, disarming, boyish

manner which constituted his chief charm is still his most attractive characteristic.

IT IS currently reported that Harold Lloyd is one of the richest men in the film colony.

It may be true. But his head has not swelled with his fortune.

Certainly, if he is rich he deserves his wealth and a great many people are probably happier because of the fact that this guileless young man came into Hollywood and made good.

When he married the lovely, golden-haired Mildred Davis, his leading woman, in 1922, he began building a dream home. He bought 16 acres of rough country on the outskirts of Beverly Hills and started on a campaign to subdue it. The possibilities were enormous, for there were dozens of water oaks, two brooks, a couple of good sized hills and enough level land for any number of lawns and rose gardens.

The French-Italian chateau was not built immediately, but a tough nine-hole golf course was laid out

## By Grace Wilcox

and a playhouse for the first child, Gloria, was constructed in exact reproduction of an old English home; complete with stables and clock.

Here, while the great house took shape, the two young Lloyds played with their child and planned the gardens and interiors of the greater structure.

Today, after 10 years of work and careful study of landscaping, the dream home stands in one of the most magnificent and beautiful estates in America.

During all these years, the gardens have been Harold Lloyd's main hobby. They reflect his taste and care.

THERE is a cascading fountain flecked with water lilies, flanked on each side with cypress, in replica of a garden in Versailles. Directly off this, but with a separating wall, there is a Dutch garden, blooming lushly with innumerable old fashioned flowers. In another corner, the great rose

garden, with trees five or six feet tall, bearing huge roses of many colors, stands in splendid isolation. At the rear of the house, there are acres of velvet lawns reaching out to splendid oaks and eucalyptus. There are artistic fountains and summer houses and in a sunken garden the tennis courts. A brook is left to babble its natural course, undeterred by artificial means; its music is heard constantly, as it ripples over the stones and hillsides.

A swimming pool is placed at the foot of another hill, a path, bordered with semi-tropical shrubs, leading down to it. With the exception of a few acres, which have been left in their natural state, the entire estate has been landscaped into an earthly paradise.

Various vistas of the chateau are exceedingly attractive, but the interior is designed for living, rather than for display. On a recent visit to Mrs. Lloyd, she laughingly declared that every room in her house was used and that they often needed extra space. She pointed out one of the north guest rooms in which she and Harold Lloyd had set up their easels and arranged

their pallets and brushes for their latest cultural pursuit—painting. He does landscapes; she paints children and is tackling a portrait of her husband.

LIVABLE and with the air of having been lived in, the Lloyd house is lavishly but tastefully decorated and furnished. Every room has a certain fascination of its own.

There are patios, sun rooms and one room, which is called the "orangerie," from the "Little Trianon." This is decorated elaborately, both the walls and ceilings being done in a colorful scheme of flowers, leaves and birds. Two sides of this room have a solid wall of mirror windows, giving a view of gardens and lawns.

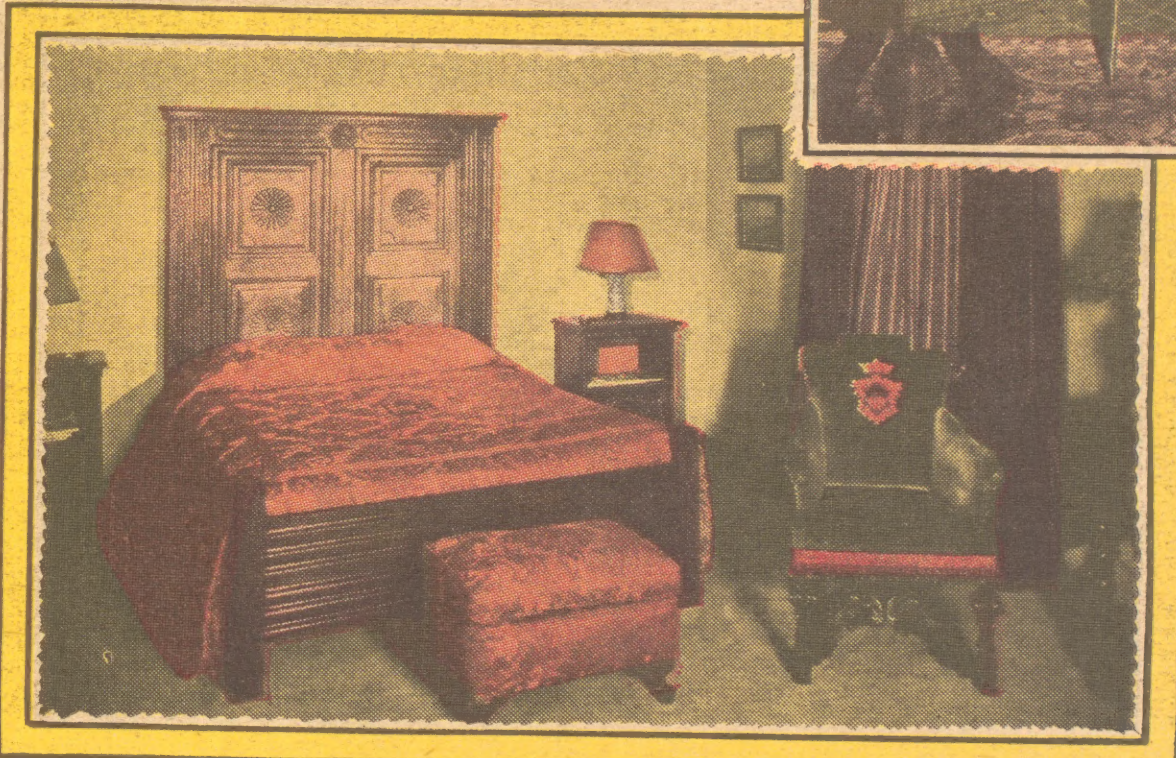
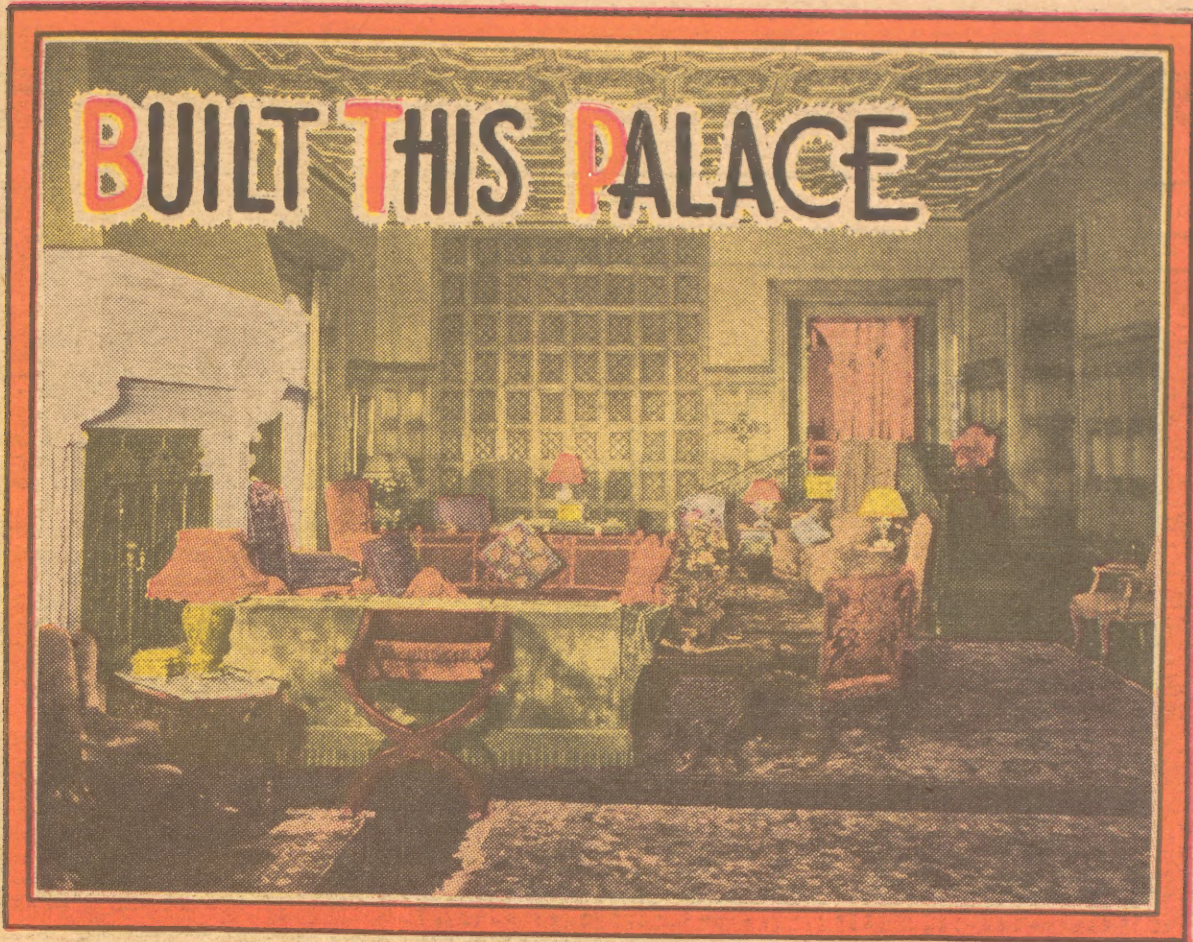
Foyer, long living room, in which is a pipe organ and projection balcony, and library are done in warm, rich colors, ranging from henna to gold and jade. The high ceilings and glowing tones of the Oriental rugs, drapes and walls give an effect of warmth and coziness, unusual in such huge apartments.

Perhaps the room least often



Harold Lloyd in two films which brought him a huge share of his fame. Left—"The Kid Brother." Right—"Movie Crazy."





Fit for any king. These are three of the rooms in the gorgeous home which Harold Lloyd, once a king of comedy, has built from earnings.

used is the Louis XVI drawing room, but as Mrs. Lloyd so aptly said, it has two things to recommend it. It is nice to serve cocktails in before dinner and it had the best piano in the house, so that when musicians came, they found it an extremely agreeable setting.

So, when I went to see Harold Lloyd at the studio and in his bungalow, I had in mind this gorgeous home, which I had so lately seen.

When I spoke of it, he seemed to glow as he said:

"It always makes me very happy to have people like our home. We have been so happy there and we like it so much ourselves. Sometimes I think perhaps I shouldn't have done it if times were then as they are now—but they weren't and I have had fun with it. I never want to do anything that will cause other people unhappiness, but I had the money, I was young and Mrs. Lloyd and the children were an inspiration to me to make it as beautiful as possible. It has taken us more than 10 years to bring it to its present development—and there isn't a flower or shrub that we don't know by heart.

"The garden is my hobby—and the house is Mrs. Lloyd's. The children are everywhere—and into everything.

"When I was a very young boy I wanted a beautiful place; I am domestic; I love a home. In order that we may not grow tired of the big place, we have a small beach cottage. We used to live in it four months out of the year; now we live in it two. We miss the gardens too much when we are away from them."

**HORN-RIMMED**

spectacles change the appearance of most people, but they completely transform Harold Lloyd. Without them, he is handsome, young, and well groomed. By the simple addition of a pair of owlsh glasses, his whole personality changes; even his clothes look different.

Other stars put on spectacles to disguise themselves. He takes them off!

I asked him for his idea of the next step in pictures, and he answered immediately:

"The world of illusion on the screen is done. From now on we deal with reality.

"The world and life evolve; pictures must do the same. We who make them must keep pace with the times. We must not stand still, strike a level or remain in a groove. There is only one thing for pictures to do—they must move up and on.

"Sound has evoked a revolution

for the screen. The speaking voice has torn aside many of the veils of illusion; the players are more real when talking than when pantomiming. The entire medium has changed.

"That is why I have decided to try a new and startling characterization for myself. I do it with fear and trembling, yet I know that the gags at which fans used to laugh would no longer amuse them.

"I am a good audience; I have always laughed at the comedy and gags of that 'boy', Lloyd, with his funny glasses and his penchant for getting in Dutch. I can't laugh at him any more; his gags are not so funny and his old brand of humor sounds like hokum.

"Hokum is dead. People want something they can believe in; something they can laugh at, but there must be reason for the laughter. There must be a story.

"You can't give the public situations that are not true to life! They get fantasy in the cartoons; they don't want it in flesh and blood actors.

"**W**HEN we started to make 'The Cat's Paw,' we did a lot of gags. Sam Taylor, who has worked with me through the years, got a staff together and we started on our old schedule of crowding the story full of laughs.

"But it didn't work; the gags were not funny. The young man

who had come from China and been set down in the midst of a lot of crooked politics and politicians didn't lend himself to slapstick comedy.

"So we didn't know what to do. I had paid a good deal of money for Clarence Buddington Kelland's story; it was a good story but it didn't take at all kindly to our buffoonery.

"We shook up three slips of paper in a hat. One said: 'Play it straight'; another said: 'Don't do it at all'; still another said: 'Gag it for all it's worth.' I picked out one slip. It read: 'Play it straight!'

"So that is the real reason you will see a new and different Harold Lloyd on the screen!"

He laughed uproariously, as I suggested that the whole moving picture business had been built up on just such gambles and he agreed with me.

"Of course we have some funny gags in it and some comedy, but the boy with the glasses has grown up," he continued.

"It is a well known fact among all picture producers that the big boxoffice bets are the pictures that people remember after they have left the theater. 'Grandma's Boy' and 'The Freshman' were my two biggest money-makers—and they were both long on story and characterization. People remembered the story as well as the gags and laughs. They told their friends about it and everybody went.

"Since the talking pictures have come in, the old hokum and gags

are not so funny. In pantomime a stunt may be good for any number of laughs, but with sound, the illusion of reality must be sustained.

"So in 'The Cat's Paw,' we have concentrated on the story. It is amusing, it is uproariously funny in spots, there are gags and there are some comedy situations, but these things are a part of the narrative. They are not the picture, but merely further and enliven the plot."

He admitted he was nervous when they took "The Cat's Paw" to San Diego for its preview. With the exception of his wife and the staff, nobody had seen it.

"The audience gave it a swell hand," he confided beamingly. "I drew a breath of relief and called Mrs. Lloyd on the telephone. It was one of the big events of my career. Believe me, it is no small thing to change your whole life—even on the screen."

A day or two previously Mrs. Lloyd had told me of her amazement when she sat with her husband in the projection room and saw him in a role as different from anything he had ever done as the Eiffel Tower is different from an oil derrick. She said at first she couldn't believe her eyes, but finally she had to lean over and hold his hand to let him know she thought it was good.

"Of course we haven't got the verdict yet. The picture will not be released for some time, but I have hopes," continued Harold Lloyd.

**I**N SPEAKING of his marriage, Harold Lloyd grinned sheepishly, as all happily married men do. One almost expected to hear him say something about the "little woman." But he didn't. He contented himself with a barrage of compliments that would have done his whole family good if they could have heard them.

If I were going to sum up Harold Lloyd I'm glad to say I should have to include him with those in Hollywood who have taken all the hurdles and have come out with a sane, humorous philosophy.

The Lloyd children, despite their luxurious surroundings and their advantages, are an unspoiled trio. Gloria is 10, Peggy is 9 and young Harold, Jr., is 3. Gloria expects to become an actress, Peggy will write her father's scenarios and Harold, Jr., is content to spend his life playing; work, so far, has no allure for him. He has a couple of dogs that interest him but he has some fun trying to keep up with his older sisters, who rag him a good deal. Boys being what they are and girls likewise.

Lloyd began his comedy career with a nondescript character he called "Willie Work." From that he progressed into the "Lonsome Luke" character. Years as "Luke" advanced him to the top in slapstick comedy.

A show in a Los Angeles theater in which a minister wearing horn rimmed spectacles was a leading character gave Harold Lloyd the idea which he ultimately cashed into millions.

The glasses opened up a new world to him. He could play any kind of character. Four pictures proved his judgment right and he made his first feature, "A Sailor Made Man."

"Grandma's Boy" followed and this began Harold Lloyd's great trek to the front of the big parade in pictures.

It is easily possible that he is starting on his third cycle of success. More power to him!

# The Last Fadeout

By Molly Marsh

**T**HE Queen of the film colony has appeared in her last close-up; her chuckling laughter, heard around the world, is stilled forever. There will never be another such queen. She happens only once in centuries.

With the passing of Marie Dressler, a lustily amusing epoch of the screen ends. A chapter of picture history, which belongs to her own peculiar and particular era, has come to a close.

More powerful than a czarina, more gracious than a medieval princess, as tenderly pitying as a mother with a wayward son, the great lady of Hollywood will be greatly missed.

Such a woman as Marie Dressler cannot be painted in miniature. Requiring a huge canvas, the brush strokes must be daring and the finished portrait as colorful and full of sunlight as a Gauguin, as splendidly robust as a Rubens.

Marie Dressler has made millions laugh and millions cry. No greater tribute can be paid any artist.

In the home of the humblest extra and in the halls of kings, Marie Dressler will be remembered with affection.

**W**HEN storms of criticism rocked the colony, when earthquakes of scandal shook it, when jibes and jeers were its daily portion, there was always Marie Dressler.

"It can't be all bad, or wonderful women like Marie Dressler wouldn't be there." Thus the public reacted to some of the censure.

"Keep your chin up; learn to take it; look at Marie Dressler! She didn't work for almost ten years, but she kept on hoping and having faith!"

To stage and screen people out of employment, this has been their greatest encouragement.

"Resting, eh? At 'liberty' are you? Well, what about Marie Dressler? She 'rested' for years and was at 'liberty' so long she got callouses on her soles from walking from one agency to another, from one casting office to another, from one studio to another, but she didn't give up."

Thus are innumerable players inspired by the story of "Queen Marie," who climbed to fame and fortune after fifty!

And the glamorous and beautiful stars, whose mirrors reflect the approach of age, console themselves with the statement of Marie Dressler: "If you know how to act, if you know how to live, old age can't stop you!"

Ironically enough, Marie Dressler passed into another sphere of living at the apogee of her career!

Is this sad or is it the better way? In any event, it is the way she would have preferred it, had she been given a choice.

There is one thing that makes her passing seem extremely pathetic:

She loved people so much that she fought like a fiend to remain alive in order to be with them!

**A**CCORDING to her birth certificate, she was 62, but according to her own philosophy, she was less than 30.

"The only people in the world who grow old are those who are tired of life," she said once. "Life is a solid rock under our feet or a piece of driftwood in a raging torrent, depending on what we do with it."

"Age should be calculated on laughter and tears. If we can laugh and cry, we are young; if we are bitter and hard, we are old."



MARIE DRESSLER

To young actresses sitting at her feet, she said: "Live—yes—but live intelligently. Don't let other people tell you what to do or to say or to think. You can't give out what you haven't got and the most beautiful face in the world is vapid if there is nothing behind it."

Sturdily, happily, lovingly she trudged along — laughing when things were half killing her, laughing when things were high, laughing when things were low, laughing at the great and near-great, laughing at the pretenses of some and the bluff of others — laughing, laughing.

It has been said of her that she was probably one of the most amusing human beings who ever lived. What many have overlooked is the fact that behind her amusing witticisms, there was an ageless philosophy; mixed with the brilliant quips was homely wisdom and common sense.

Marie Dressler often held her tongue in her cheek, but it never left a bitter taste in her mouth!

**T**HERE is irony in the fact that she died away from the only real home she ever had.

How she loved it! Beautiful in setting, design and furnishings, completely suited to her tastes and inclinations, this home was the realization of a dream that had haunted her from her earliest childhood.

When she built it, she said: "This

house doesn't need a warming. It will heat itself from my own heart.

"I shall live in it, I shall have my friends in it, but I shall not let it ensnare me. The way to get old is to settle in front of the fire."

**S**HE made her first moving picture in 1914, "Tillie's Punctured Romance." In the company with her were two young and unknown players, Charlie Chaplin and Mabel Normand, who shot to fame because of their success in that film.

She did not take films seriously but returned to New York and the stage after the one picture.

It was just after the war that Marie Dressler was faced by her greatest trial. A wave of girl shows hit the country and Marie was no longer young! She belonged to the past!

For nine tragic years Marie Dressler never had a job!

It was a terrible experience and that laugh for which she had become noted and those amusing quips which had secured her introduction into the most exclusive society of London and New York, stood her in good stead.

When pictures were suggested to her, she laughed again. "They don't want old women on the screen. I am homely; they want beauty. I haven't a chance."

At last, as a final resort, she came to Hollywood. She rented a little house and a car, kept her smile and her courage, found enough money to pay her colored servant, Mamie Cox, who had been with her for years, and got nowhere.

Just as she was returning to Europe to open a little pension, Frances Marion, famous scenario writer and an old friend, wrote the screen play of "Anna Christie" in which Greta Garbo starred—and by dint of much persuasion got Marie Dressler into it.

In her first dramatic role, she walked away with the highest honors and was recognized as a great artist. From then on she had so many offers she didn't know which to accept first. Her salary walked up and up, until she was amazed.

Pictures were written for her, honors showered on her and her comedy became of more value to a picture producer than all the scintillating dramatic actresses he had on the lot.

**N**O WOMAN of the stage and screen has been so internationally recognized. In 1933, which was her banner year, President Roosevelt invited her to the White House as his guest for the week-end. In November of the same year, Louis B. Mayer gave a huge party for Marie Dressler—the largest ever given for a star. Everyone who was anyone in the industry was invited and they all came. Will Rogers was one of the toastmasters; Lionel and John Barrymore and their families were there; Mary Pickford, Norma Shearer, Frances Marion, May Robson, the late Gov. James Rolph, of California—these were a few of the famous ones.

"If only I could let the world know how grateful I am for all that I have been given," she said in a voice choked with emotion. "I have been given everything that anyone could desire, including a home that I have longed for all my life."

But the cards were stacked against her; her screen career was finished, regardless of the fact that Mary Roberts Rinehart's "Tish" stories had recently been purchased for her.

Time after time she rallied, due to her unflinching determination to get well, but the chapter was closed, the sequence was over, the Master Director had other plans for her.

A great woman, a great artist, a great friend — the first lady of Hollywood—Marie Dressler!



Harmony in black and white. Ann Dvorak, charming star of Hollywood, features this black satin cocktail gown in her First National picture "Midnight Alibi."



Claire Trevor, Fox player, advocates this checked swagger coat handloomed in black and yellow. The coat is interestingly cut with shoulder yoke and divided panels.

## Fashions from Hollywood

Checks Are Popular Again

By Sara Day

WILL it photograph well? That is the question that a cinema star must ask herself when she sees a stunning new frock and wants to buy it. And she must be firm on the decision. If the frock has simplicity and sharp contrast in its design, she takes the frock. If it hasn't, she promptly puts the little number out of her mind. A lovely gown which photographs well has double value to a star. It is a joy to wear and builds her prestige among fans who never lay eyes on her in real life.

Black and white photograph best of all color combinations so that is reason enough for stars preferring it. The sharp contrast of intense black against snowy white, you see, is decidedly arresting to the eye. Besides that, black and white has a startling quality and sophistication necessary to real chic.

For August, there's nothing smarter than black satin and Ann Dvorak, charming Hollywood star, shows just how dramatic black satin with white can look. That it photographs well is proved by the picture shown above. The white jabot and white on the brief little sleeves look very dashing against the inky blackness of the satin. This is a new cocktail gown which Ann wears in her new picture "Midnight Alibi."

Bette Davis, too, shyly realizes the advantage in wearing black and white when photographed. If you don't believe this, look at the picture at lower right on this page. Could a costume be more striking than this adaptation from our Pilgrim forefathers? The wide Miles Standish collar of white, deep cuffs reaching clear to the elbow against the black frock make Bette look demure but devastating. You will see her wear this costume in her new Warner picture "Housewife."

CHECKS are tremendously important for fall, so Claire Trevor, the clever minx, has

already picked herself a black and yellow checked swagger coat. This is shown at right above. The fabric is hand-loomed and the coat is interestingly cut with shoulder yoke and divided panels. You see Claire is wearing yellow accessories with this, now. The same outfit can be had in black and white—and Jook just as smart.

Sidney Fox has a new jacket frock which comes in black and white checks with solid black crepe. The black dress has a vestee of black and white checked silk which features a little turned down collar, a butterfly bow, and four huge pearl buttons. The checked jacket has loose sleeves and patch pockets. A jaunty black hat, black pumps, gloves and purse complete the outfit. Does this photograph well? Well, you should see it!

But the feminine stars in Hollywood haven't a monopoly on checks. Masculine stars like them too. For instance, Leslie Howard, a recent United Artists acquisition, matches his check lounge suit with a checked tie—a Continental idea.

Adolphe Menjou was seen recently wearing a checked coat and vest with plain English drape trousers. And Bruce Cabot, the popular RKO star, indorses the fashion of checks in a new checked lounge jacket.

Blue and white is another favorite color combination of the best-dressed stars. Madge Evans wears a delightful new organza gown printed in navy and white (shown immediately at right). It was designed by Hattie Carnegie and illustrates the important shirtmaker type of frock even in dinner clothes. There is youth in every line of it—from the little bow tie at the neck to the tip of its flared peplum and gracefully swishing skirt. And it has ruby buttons! This frock is also worn by Mrs. Clarence S. Postley, the great-granddaughter of Mark Hopkins (one of the founders of the Union Pacific).



From Hattie Carnegie comes this charming frock in navy blue and white print organza, worn to excellent advantage by lovely Madge Evans of the M-G-M studios.

Bette Davis features this clever and striking adaptation of what our Pilgrim forefathers wore, in her new Warner picture "Housewife."



## This Air Ace Got His Start as Water Boy

By Rosellen Callahan

**T**O THOSE who have heard Everett Marshall's ringing baritone voice lifted in the moving strains of the classic "Water Boy," it is a thrilling and never-to-be-forgotten experience.

Few people, however, know that this popular newcomer to the ranks of radio stars once was a water boy himself.

It was at an outdoor Coliseum at Worcester, Mass., where celebrities of the music gathered every summer that Marshall's career really got under way—but in what humble fashion!

Some of those stars who stood there on the rustic outdoor stage under the summer arc lights later appeared with Marshall on the musical comedy and operatic stage.

But how many of them would have connected the robust young singer they knew in later years with the awkward, red-headed boy in the white jacket, standing open-mouthed in the wings, ready to hand them the water pitcher when they stepped off the stage.

It was there that Marshall first knew the glamour of life backstage, first tasted the joy of musical expression.

But there seemed little chance for him, then, to ever have a life like those idols of his. A musical education cost money and young Marshall had none.

However, the director of the song fetes encouraged him, and taught him to play the piano. For four years, after leaving grade school, he worked in an engineering office by day and studied voice and piano at night. Then, when he was 17, he had saved enough money to allow him to go to New York to study under George Hamlin. Soon after he won a scholarship at the Cincinnati Conservatory of Music where many now prominent radio singers were trained, graduating in 1923. During the school term he earned his living in a four-fold capacity as piano salesman, life insurance salesman, choir singer, and coach of a 50-voice chorus.

**S**UMMER vacations were spent as canoe instructor at the Lake Placid Club, and although he thought little of it in the light of his future life, that vocation paved the way to the turning point in his career. Each week-end musicians of the Boston Symphony Orchestra gave a concert at the club and Marshall appeared frequently as soloist. John Raskob, former chairman of the Democratic National Committee, and his wife heard him during one of the concerts, were favorably impressed, and made a mental note of that impression.

Upon Marshall's graduation from the Cincinnati Conservatory of Music, the Raskobs sent him \$1,000 and word to come East immediately. He was to study in Europe at their expense! For the next three years his patrons supervised his career, obtaining the best teachers available. In London he studied under Brian O'Neill, and in Milan under Maestro Arthur Codere.

In 1926 he made his operatic debut in the role of Conte de Lima, in "Il Trovatore," at Palermo. The following year, after performances at Torino, Bergamo, Novarro, Asti and Mantova, he was called for an audition at the Lyrico Theater in Milano where the most promising singers in Europe performed for Gatti Gasazza, overlord of the Metropolitan Opera Company. Of the 20 aspirants, he and Grace Moore were the only ones given contracts.

Marshall was the youngest singer ever to hold the rank of featured baritone at the "Met." For four seasons he sang with that distinguished organization, and spent his between season periods in concert tours and trips to Europe. It was George White who recognized the



The popular, robust baritone, Everett Marshall, was photographed in an informal moment in his New York home. He smilingly claims that he can walk down the staircase several times while holding a high C—a stunt at which Caruso was particularly adept.

## Then He Paddled a Canoe and Won Fame as a Singer

vast possibilities of making this new baritone an A-1 stage star. His engaging manner, well-groomed appearance and vocal artistry, guaranteed success as a matinee idol. When the curtain came down on the first half of the 1931 George White's "Scandals," the usually blasé firstnighters were on their feet cheering the new star's rendition of "That's Why Darkies Are Born."

Following the New York run and road tour of the "Scandals," he appeared in "Melody" and has just recently concluded a successful engagement in the "Follies" in which he made famous the song "Wagon Wheels."

**T**HE logical outcome of three such stage successes was a radio "spot" and within six weeks after his air debut in a program named for him — "Everett Marshall's Broadway Vanities"—heard over the WABC-Columbia network each Wednesday there came a second offer to be the featured singer on "The Spotlight Revue" each Friday over the same network.

The former program is built around Marshall, and he not only dominates the "Broadway Vanities" as a singer, but also acts as master-of-ceremonies, making introductory and curtain speeches before and after the various units of the presentation, and acts the male leads in the dramatic sketches. A neat bit of contrast is brought out in "The Spotlight Revue" between singers Everett Marshall and Frank Crumit. Crumit, large and ruddy, sings light and comic ballads in an easy manner, while Marshall, robust and athletic, sings the dramatic type of song which has brought him fame. He swings a tightly clenched fist with the rhythm of his song, and his muscles are taut as he sings. Instead of standing away from the "mike," he uses muscular control to regulate his voice so that it won't "blast."

**T**HE summer has been a busy one for Marshall. His two radio spots keep him occupied most of the week with rehearsals, personal appearances, interviews, sessions at music publishers, and the actual broadcasts. He is looking forward with boyish enthusiasm to rehearsals of the play "Cyrano de Bergerac" which will be produced on Broadway in the autumn. He will portray the leading role, and in preparing for this forthcoming production Marshall, with his usual appreciation of detail, has been taking private instruction in fencing for the past two months.

Almost six feet in height, he has the build of a well trained athlete. His hair has a decided hint of red, and his brown eyes are friendly and jolly. His clothes have a decidedly London cut, and although he has every reason to, Marshall never swaggers.

When you meet this broadcaster for the first time you immediately are impressed by his unaffected manner. He doesn't hesitate in admitting that the upward climb has been stiff. However, he adds that the rewards are manifold and delightful. He neither deprecates his ability nor flaunts his artistic achievements.

His apartment is one of the most complete and charming bachelor layouts to be found in New York. High above Riverside Drive, and overlooking the Hudson River, Marshall is most happily ensconced. His sunken living room boasts a staircase of two steps, and he smilingly claims that he can walk up and down the staircase several times while holding a high C—a stunt at which Caruso was particularly adept. Not only does this staircase serve as a demonstration of his marvelous breath control, but also keeps his wasitline in trim, he says.

# The BEAUTY SHOP



Grace Stuart, Universal star, is a lovely illustration of the beauty which lies in a good throat and neck line.



Kay Francis has long been noted for the perfection of the grace line that runs from her ear to shoulder.



Norma Shearer's neckline is of the most expressive type—attractive in every pose of the head.

By Grace Grandville

**BEAUTY** of form in throat and neck varies, as is clearly evident in the photographs of these screen stars, today's examples of loveliness.

Gloria Stuart's throat and neck, while not exactly the swan-like type glorified in the old song "Annie Laurie," is sufficient to make one look twice in admiration.

Kay Francis is noted for the graceful line that runs from her ear to the tip of her shoulder, one of the most beautiful lines in the body—when it is beautiful.

Norma Shearer has the flexible, expressive type, the neck of coquetry, not necessarily stately or beautifully held but with its attractiveness revealed by each turn of the head or shrug of a shoulder.

The neck, like every other feature, should conform to the general appearance and build of the body. A short, thick neck suits

certain figures much better than a long, swan-like neck. Beauty of line is based fundamentally on proportion.

**EVEN** a short, plump neck is often really beautiful, because it is muscular and well filled out. In fact it usually has the advantage of retaining its rounded lines well into advanced years. The long, thin neck is more apt to become scrawny with age.

Every woman who is at all concerned about her personal appearance should give her neck special care. The daily schedule, beyond bathing, should include deep breathing, massage with nourishing cream, and special neck exercises.

There can be no beautiful throats without firm muscles. That is why exercises for the neck are stressed. Women of primitive tribes and peasant women have fine necks due to development of muscles from carrying and balancing heavy loads on the head.

The same principle can be carried out in specialized exercises. A few minutes devoted to these night and morning for a month will effect a change in any neck.

Attention to the pose of the head should be given at all times. If the head is always held correctly the neck cannot become flabby. Unless the head is held high, neck muscles cannot help but break down in time. If the head is allowed to relax constantly upon the body the neck muscles are bound to become flabby. This point must be considered at night also. It is really best for beauty's sake to lie perfectly flat while asleep, instead of indulging in downy pillows.

**MOST** NECKS, and a stringy or scrawny neck especially, need plenty of nourishing cream.

Of course, where a neck is painfully thin it can be built up only by living much in the open air and taking plenty of nourishing food, milk especially.

Massage is a great aid to beauty, and massage of the neck is no exception. Massage here stimulates the circulation, stirs up the underlying tissue and excites every cell it reaches into healthy activity. It is a wonderful beautifier because it removes waste matter. A discolored skin is a sluggish skin and in giving deep massage to the muscles of the throat the skin is greatly benefited also.

By massage we do not mean simply moving the fingers over the surface of the skin, or bathing the neck in creams and doing nothing further about it. This is not the treatment to build up a firm muscular column. Instead it means the use of forcible upward pressure and kneading with the sides and heel of the hands until the skin glows. It means slapping smartly until the skin tingles, or if the tendons have become stringy and ropy, lifting them in a firm grasp, rolling them under the fingers and forcibly pulling them away from underlying attachments.

**IF** THE skin is dry, harsh and neglected, it should have preliminary treatment to make it more receptive. Apply hot towels about the throat, between times scrubbing gently with a bland soap. Remove all traces of the soap and continue the hot applications until the skin is soft and moist, showing that the pores are open.

Oils and creams are best slightly warmed before using.

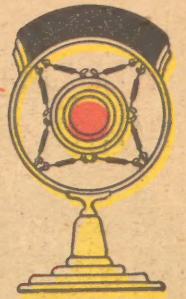
Beautifying exercises for the neck are of the simplest kind. In order to get the full benefit from them all action must be from the head and neck, the body being held rigid.

One of the most popular of all is the following: Stand erect with your feet slightly apart—stretch your body as high as you can make it go. Throw the head backward as far as you can and begin a chewing motion, opening the mouth much wider than one ordinarily would in chewing, of course. As you chew, turn the head slightly to the left, and then to the right. You can feel the pull of muscles at each side of the throat as well as those directly to the front.



# THEY TELL ME

by Bernes Robert



## BABE RUTH

has received his 2000th free trip to first base, Dazzy Vance has hung up his 2000th strike-out, and Rosaline Greene, talented NBC dramatic actress, has given her 2000th radio performance. This, Miss Greene claims, is a broadcasting record.

Since her first time on the air, while still a student in college, Miss Greene has run the entire gamut of radio acting, appearing in drama and comedy as ingenue, villainess, housewife, detective, lady barker, and as stooge for such famous comedians as Eddie Cantor, George Jessel and Bert Lahr. In addition to "straight" roles, she has played French, Spanish, Jewish, Irish, Negro, cockney, southern and mountain dialect parts.

Miss Greene has been heard as "Mary Lou" in every performance of the Showboat since it first went on the air some four years ago, and it was in the role of Magnolia that she celebrated her 2000th air appearance on July 19 over NBC-WWJ.

During her entire career, the NBC actress never has missed a scheduled performance. Last summer she commuted from Florida for weekly Showboat appearances.

Now that Joe Cook has finally decided to devote his summer to his NBC House Party show, he's planning new goofy gadgets for his "Sleepless Hollow" home at Lake Hopatcong where the Cook radio nonsense is fabricated.

Irene Beasley's sister, Agnes, who has a secretarial position in New York, is the singer's "best friend and severest critic." She listens to each of Miss Beasley's NBC broadcasts and then writes Irene long letters—commending, criticizing and making suggestions for future programs.

NBC studio pick-ups: A diamond-studded gold watch was the Blue Ribbon Co.'s gift to Ben Bernie on the occasion of his fourth anniversary on the air for that sponsor.

Gladys Swarthout has a Spanish shawl once owned by Mary Garden and worn by the diva when she sang "Carmen" with the Chicago Civic Opera Company. Ray Kelly, chief of NBC's sound effects department, has a degree from Harvard Law School. Annette Hanshaw used to make phonograph records under the names of Gay Ellis, Dot Dare and Patsy Young, in addition to her own.

Stars of radio and opera will make merry Aug. 22 at Ray Knight's summer place, "Overwood," in Connecticut. Last year Earle Lewis, treasurer of the Metropolitan Opera Company, visited Overwood and jokingly complained there wasn't enough room in the old colonial house. So this summer the NBC comedian is building a new wing to be called the "Earle Lewis Memorial Wing," and it will be dedicated with elaborate ceremonies, a mock pageant and barbecue.

Irene Rich, veteran screen star now heard over NBC networks, is a direct descendant of Martin Luther, ten generations removed.



IRENE BEASLEY

Irene, the "long, tall gal from Dixie," moved from a Tennessee school marm's desk to an NBC microphone. Miss Beasley first went on the air to introduce a song she had written herself, but she remained to gain fame singing other people's songs. She can be heard each Sunday evening at 6:45 over an NBC-WEAF network.

## TITO GUIZAR,

the Mexican troubador, and the Brillo Harps, a modern syncopated harp ensemble, will again be heard over CBS-CKLW every Sunday.

The youthful Mexican tenor will feature selections of modern American concert works and Broadway musical comedy tunes, interlaced with interpretations of Mexican and Spanish folk songs. He will accompany himself on the guitar.

Tito Guizar won early musical recognition in Guadalajara, Mexico, where he was born. He attended the Conservatory of Music in Mexico City, studied voice at St. Mary's Academy in Milan, Italy, and sang in opera in Mexico City. In 1929 he came to New York to make records of Mexican folk songs and shortly thereafter signed a contract with the Columbia Broadcasting System.

Robert Simmons, the NBC tenor, isn't just satisfied with the idea of keeping merely one horse and three dogs at his mountainside home near Cornwall, New York, but is planning to buy a dairy herd, raise chickens and more horses—all for recreation!

## Your Station Log

Call Letters	Kilo-cycles	Watts	Location	Network
CKLW	840	5,000	Windsor, Ont.	CBS
KDKA	980	50,000	Pittsburgh	NBC
WABC	860	50,000	New York	CBS
WBBM	770	25,000	Chicago	CBS
WCKY	1490	5,000	Covington	NBC
WEAF	660	50,000	New York	NBC
WEXL	1310	50	Royal Oak, Mich.	
WGAR	1450	500	Cleveland	NBC
WGN	720	50,000	Chicago	
WGY	790	50,000	Schenectady	NBC
WHAS	820	50,000	Louisville	CBS
WHK	1390	1,000	Cleveland	CBS
WJBK	1590	50	Detroit	
WJR	750	10,000	Detroit	NBC
WJZ	760	50,000	New York	NBC
WKBW	1480	5,000	Buffalo	CBS
WLS	870	50,000	Chicago	NBC
WLW	700	50,000	Cincinnati	NBC
WMBC	1420	250	Detroit	
WOWO	1160	10,000	Fort Wayne	CBS
WTAM	1070	50,000	Cleveland	NBC
WWJ	920	1,000	Detroit	NBC
WXYZ	1240	1,000	Detroit	

Innes Harris tells me this \*\*\* On a recent Monday evening Edwin C. Hill's car drove up to the CBS building and the news commentator started to get out when the door was opened by a dirty little street urchin who bowed and held out his hand suggestively. "Ah!" cried Hill, "Just like the Ritz." The boy laughed, "No, Mister. I'm understudying the doorman at the Waldorf!" \*\*\* He walked off with 50 cents.

Life, in all its most interesting phases—love, romance, adventure, tragedy and comedy—condensed to a one-minute prelude in sound! The Princess Pat Players, featuring Alice Hill, bring new glamour to their Monday evening performances by an ingenious use of sound effects to create atmosphere. A voice guides the audience through this prelude to the Play of the Week. These drama specialists have succeeded in creating an effect which in stage presentations requires elaborate scenery and stage settings. The unique sixty-second sound introduction is a real thrill—in itself well worth tuning in for.

Lanny Ross, who gives many benefit performances, received the surprise of his life recently, when the Leonard S. Morange Post of the American Legion in Bronxville, N. Y., asked him to give a performance at the outdoor athletic field behind the Bronxville School. The NBC star was once a member of a local track team, and knows every foot of the field.



DICK POWELL

Dick will play opposite the contest winner in the musical comedy, "Hollywood Hotel." The program will be broadcast by the nationwide CBS network sometime in the fall.

From Victor Kolar (conducting the Detroit Symphony Orchestra series at Chicago) comes this interesting remark:

"I think what has most amazed conductors and many musicians in recent months is the tremendous appetite many people unfamiliar with good music are revealing for symphonic works. I have been most impressed by the fact that many patrons of our summer concerts are hardworking individuals who have had little opportunity to indulge their taste for fine music. And these plain people from many walks of life often show a sounder feeling, a deeper understanding, and a more genuine enthusiasm for good music than many of our more sophisticated concert-goers.

The "QST" series over an NBC-WEAF network each Tuesday night, in which the unusual experiences of amateur radio operators are dramatized, is bringing to public attention some of the expressive slang used by the short wave enthusiasts for the sake of brevity. The operators call themselves "hams," and are divided into three classes—men, of any age or marital situation, are grouped as "O. M.'s" (old men); unmarried women are "Y. L.'s" (young ladies), and married women are disrespectfully referred to as "O. W.'s" (old women).

## GLEN GRAY

and his original Casa Loma orchestra were the first famous popular musical organization to be heard on the Hall of Fame summer series which started Sunday, July 22, at 9 p. m. (E. S. T.) over the NBC-WWJ. They are real record breakers and it is fitting that they lead the procession of nationally famous bands to the Hall of Fame microphone. During an engagement in Atlantic City they played before 74,000 persons in one day—the world record for attendance for all orchestras, both classical and popular. And every one of the 74,000 persons paid to hear them.

DOUBLE CROSBY: On a recent "Forty-Five Minutes in Hollywood" broadcast a highlight of the program was a scene from "She Loves Me Not," the film in which Bing Crosby is starred. The producers of the radio show searched everywhere for a double who could sing and talk like Bing. Some could simulate his singing voice, while others did a nice imitation of his speaking tones—but no one person could do both. So they decided on two doubles. Art Gentry, of the Eton Boys, did the singing, and Ted di Corsia, who's noted for his impersonations of Hoover and General Johnson, found himself in the talking role.

A quote from Muriel Wilson (soloist on "Lavender and Old Lace"):

"When anyone asks me just how I classify myself as a singer the nearest I can come to a definition is this: 'For a prima donna a sense of humor is a factor second only in importance to the talent itself. In embarking on a musical career, I decided at the start to observe two specific rules: 'Don't take yourself or your ability too seriously' and 'Never allow temperament to get the better of you.' As far as I'm concerned temperament is an obstacle to success rather than a necessary companion to artistic talent."

SCOOPS!!! Ted Husing will marry Jean Harlow, platinum movie star \*\*\* Hump Hairpin comes to the air with Bob Dolan's orchestra and two singers \*\*\* The Jack Bennys are going to adopt a baby girl \*\*\* Goodrich is shopping for an elaborate radio show but can't seem to make up its collective mind \*\*\* Abe Lyman has been renewed for a year on "Accordiana" \*\*\* Jack Denny will remain at the Hotel Pierre for the balance of the year. He, in return, has renewed Paul Small, tenor vocalist \*\*\* Don Bestor is introducing to American audiences for the first time Reginald Forsythe's "Serenade to a Wealthy Widow."

Uncle Bob Sherwood, who is heard over CBS on Wednesdays with his Dixie Circus program, puts the children in his cast through the hoops in true circus fashion. Before a new member of the cast is really initiated, he or she must jump through a paper just like the bareback riders in the circus. It's part of a ritual the seventy-eight-year-old star devised.

## HIGHLIGHTS OF THE WEEK

SUNDAY, AUGUST 12		9:30 P. M.—WJR—Harry Richman and Jack Denny's Music.
7:00 P. M.—CKLW—Variety Hour.	THURSDAY, AUGUST 16	
9:00 P. M.—WJR—Mme. Schumann-Heink.	7:00 P. M.—WJR—Grits and Gravy.	8:00 P. M.—WWJ—Captain Henry's Showboat.
MONDAY, AUGUST 13		
7:00 P. M.—WJR—Jan Garber's Music.	9:00 P. M.—CKLW—Forty-five Minutes in Hollywood.	
8:30 P. M.—WWJ—Joe Cook, Donald Novis and Frances Langford.	FRIDAY, AUGUST 17	
9:00 P. M.—CKLW—Wayne King's Music.	7:30 P. M.—CKLW—Court of Human Relations.	
TUESDAY, AUGUST 14		
7:30 P. M.—CKLW—Accordiana.	8:30 P. M.—WJR—Phil Baker.	
8:00 P. M.—WJR—Musical Memories; Edgar A. Guest.	9:00 P. M.—WWJ—First Nighter, Drama.	
SATURDAY, AUGUST 18		
CKLW—Richard Himber's Music.	7:30 P. M.—CKLW—Philadelphia Summer Concert.	
9:00 P. M.—WWJ—Beauty Box Theater.	8:00 P. M.—WWJ—One Man's Family.	
WEDNESDAY, AUGUST 15		
7:00 P. M.—WWJ—The Baron Munchausen.	9:30 P. M.—WJR—National Barn Dance.	
7:30 P. M.—CKLW—Broadway Vanities.		

# Questions and Comments from the Mail Bag

**P**LEASE print something about Richard Cromwell's private life. That is, what does he do besides draw? Does he swim and like sports or is he of the high hat type who just likes parties? His real name is Roy Radabaugh, and if you look at the name you will see why it was changed for the screen.

**A FAN.**

Richard is said to be very fond of swimming, painting and the making of portrait masks. Studios have a habit of changing names of players.

Recently I read a statement that the young boy who played Elissa Landi's brother in "Sign of the Cross" was Philippe de Lacey. I saw the picture just the day before and was under the impression Tommy Conlon played the part. I received no answer to my last question. **JEAN O'DWYER.**

You are right. Tommy Conlon played Elissa's brother. What was your last question, please? Perhaps the answer just has not been printed yet. We have so many letters that replies are often delayed.

**W**HAT has become of Bebe Daniels, who I used to think one of the most enjoyable actresses in pictures? Where was she born and what did she do, if anything, before she went into pictures? Is she married, and has she any children? What is the color of her hair and eyes, her height and weight? **BEBE FAN.**



Bebe Daniels

Bebe has been busy of late making a home for her husband, Ben Lyon, and their little daughter, Barbara Bebe. She was in "Registered Nurse" and is working with Victor Varconi in "The Song You Gave Me." She was born in Dallas, Texas, Jan. 14, 1901. She has black hair, brown eyes, weighs 112 pounds, and is 5 feet 3 inches in height. Her parents were professionals, and at 4 she played on tour in "Richard III." When 5 she worked for Oliver Morosco and David Belasco, and at 7 made her picture debut as the child lead in "A Common Enemy." At 13 she was Harold Lloyd's leading woman in "Lonesome Luke."

How old is Greta Garbo? Would you kindly advise me where to write her and will you publish something about her? Thank you. **A GARBO FAN.**

Miss Garbo was born in Stockholm, Sweden, Sept. 18, 1906. Address her Metro-Goldwyn-Mayer Studio, Hollywood. Miss Garbo is one of the most widely known and publicized of the film stars and her life history has been made public over and over again, so if you will be more explicit as to what you wish to know about her we will be glad to give you the information to the best of our knowledge.

Could you please tell me what Colin Clive's forthcoming picture will be? Is he married? To whom? Has he any children? Has he ever been divorced?

**PAULINE L.**

Clive has the leading male role opposite Virginia Bruce in "Jane Eyre" for Monogram and in "One More River" opposite Diana Wynyard for Universal, both to be released shortly. Mrs. Clive's maiden name was Jeanne de Casalis. As far as our records reveal we can reply "no" to your two last questions.

Please publish something about Frank McHugh, who played Droopy in "Here Comes the Navy" so comically. I think he is as funny, in a different way, as Jimmie Cagney or Pat O'Brien.

**DELIGHTED.**

Frank McHugh was born in Homestead, Pa., May 23, 1899. He is 5 feet 7 inches tall, has brown hair and blue eyes, and weighs 147 pounds. His parents were Catherine and Edward McHugh, professionals.

His first stage experience was with them in plays called "For His Children's Sake" and "Human Hearts." He went to London to appear with James Gleason in "The Fall Guy" and "Is Zat So?" Other stage productions were "Tenth Avenue," "Excess Baggage," "Conflict" and "Show Girl." He made his screen debut in 1928 in a short feature, "If Men Played Cards as Women Do." Since then he has had comedy leads in many pictures. We agree with you that in his way Frank McHugh is as funny as any of the screen comedians.

The McHugh family is remarkable through the fact that it is almost entirely given to acting. Edward McHugh, the father, the mother, known on the stage as Kitty Curry, Matt and Kathryn McHugh, brother and sister, are other members of the family who have followed the profession. Edward, Kathryn, Matt and Matt's wife were members of the "Street Scene" company that played Detroit four years ago.

What is Gilbert Roland's real name? Where was he born and what are some pictures he has appeared in? Didn't he play opposite Constance Bennett in a war picture in which she had the part of a spy? **TOYA.**

Luis Antonio Damaso de Alonso. He was born in Juarez, Mexico, Dec. 11, 1905. "Life Begins," "Call Her Savage," "She Done Him Wrong," "Our Betters," "Gigolettes of Paris" and "After Tonight" are some of his most recent pictures. Yes, in "After Tonight."

I read the Screen and Radio Weekly every week and find the Mail Bag most interesting. Why do not Irene Dunne and John Boles play together as they would make a wonderful pair? They have such lovely voices. I am an admirer of Irene Dunne and think she is wonderful. How old is she and did she sing when she was real young? Is that her real name and is she married? I think she is the most beautiful girl on the screen and the best singer.

**ADMIRER.**

Miss Dunne and Mr. Boles have appeared together in several pictures, notably in "Back Street," although neither sang in that picture. Miss Dunne was born in Louisville, Ky., July 14, 1904. She began the study of music as a child and developed a fine voice which eventually placed her on the Broadway stage in light opera and operettas. As far as we know she uses her family name. She is married. We agree with your estimate of her beauty and vocal ability.

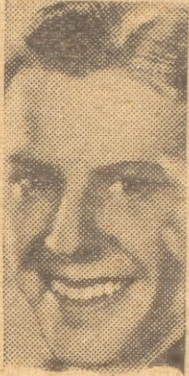
What is the name of the girl who took the part of Rita Ross in "Murder at the Vanities?" Isn't she the same girl who was the newspaper reporter in George White's "Scandals?" The resemblance is marked. Thanking you.

**MOVIETTE.**

Gertrude Michael. Yes.

**It's On the Way**

So many inquiries reach the Hollywood Mail Bag that it is impossible to answer them at once, for many take considerable research. They are taken in the order of arrival, and are published as rapidly as space will permit. If the reply you are looking for does not appear as quickly as you think it should, be patient. It is on the way.



Frank McHugh

**C**AN you describe the appearance of Donald Cook? Did he take the part of the fanatic young murderer in "The Ninth Guest," was he the first fiancé of Miss Colbert in "Three Corners Moon," and the man Bette Davis married in "The Cabin in the Cotton," or have I confused Cook with another actor? If so, what is the actor's name, and for what studio does he work? Thank you.

**M. C.**

Donald Cook has dark hair and eyes, weighs 145 pounds, is 5 feet 11 inches in height, is a native of Portland, Ore., and is married. He was the murderer in "The Ninth Guest" but was not in the casts of the other two pictures you mention. Richard Arlen played the fiancé of Miss Colbert in "Three Corners Moon," and John Marston had the role in "The Cabin in the Cotton." The first named picture was made by Columbia, the second by Paramount and the third by First National.

Please tell something about the boy who played Ernauld in "No Greater Glory." How old is he? Has he been in pictures before? Also answer the same questions about the boy who was head of the Paul Street Boys in the same picture. I think "No Greater Glory" is the best picture I have seen in a long time. Tell me about Shirley Temple, too, please. Is that her real name, how old is she, where was she born and how did she break into pictures? Do you know anything about Baby Alice Raetz? She went to Hollywood two years ago and her picture was in the paper saying she was working before the Fox cameras. I haven't seen her in any pictures. She was a Detroit child. If you write to the movie stars will they give you autographed photographs of themselves if you ask for them? I think Screen & Radio Weekly is simply grand, and I wouldn't miss a copy of it for anything.

**DIXIE.**

There is no character named Ernauld listed in the cast of "No Greater Glory." Jimmy Butler played Boka, leader of the Paul Street boys. Jimmy was born in Akron, O., Feb. 20, 1923, and before he was 10 years old was on the stage. His first picture was "Only Yesterday," with Margaret Sullavan and John Boles. His success in that film brought him the important role in "No Greater Glory." Shirley was born April 23, 1929, the daughter of Mr. and Mrs. George Temple, of Los Angeles. Her first screen work was in the Baby Burlesque series for Educational. She has had signal success in three big feature pictures, "Stand Up and Cheer," "Baby Take a Bow" and "Little Miss Marker." We do not know anything about Baby Raetz. The usual practice is to send 25 cents to the studio employing a star of whom you want a photograph.

I read somewhere that Boris Karloff's real name is Charles Edward Pratt. Is that correct? **JUST WONDERING.**

Karloff's family name is Pratt. He changed to Karloff for screen work, and now uses no other name.

**I**S IT true that Victor McLaglen's father was a minister? Where was he born, and where did he start his picture career? Has he always had hard-boiled roles?

**SURPRISED.**

Victor McLaglen was born in London, Eng., but spent a great part of his life in South Africa, where his father was Bishop of Clermont. After traveling over much of the world and serving in the World War, he returned to London and was offered a part in a picture titled "The Call of the Road." He played the male lead in "The Glorious Adventure" with Lady Diana Manners, and was starred in a number of British productions. His first American screen work was as the lead in "The Beloved Brute." Then came "The Hunted Woman," "Beau Geste" and Captain Flagg in "What Price Glory," which firmly established him as one of the screen's greatest portrayals of vigorous types. He has had some other assignments, but mostly his work has been in the hardboiled category.



Victor McLaglen

Quite a few years ago I met a girl by the first name of Hope but what her last name was I cannot remember although I believe it began with A, C or S. I know she

was some sort of a star. Can you name the person to whom I refer? **HOPING.**

The only motion picture star whose first name was Hope that we can recall was Hope Hampton. Perhaps it is she you mean. Miss Hampton left pictures to go on the stage in light opera. She is married and is now retired, we believe.

\*\*\*

**IS LANNY ROSS**

going to make another picture soon? If so, what will be the name of it, and when will it be released? Who will be leading lady? Thank you. **CURIOUS.**

Lanny is now engaged in making "College Rhythm" for Paramount. Lyda Roberti is the leading woman and Joe Penner is in the cast.

\*\*\*

Please tell me the age of Jackie Cooper and what picture he will appear in next? Is Katharine Hepburn disliked by some of the actresses? I would appreciate it very much if the answers appear in the Hollywood Mail Bag.

**LUCILLE FOY.**

Born in Los Angeles, Sept. 16, 1925. "Treasure Island." Yes, by many of them.

\*\*\*

What picture exhibited during the past year had the largest cast? **CURIOUS.**

That is a hard matter to determine. If by cast you mean the number of players programmed the distinction probably lies with the "Good Companions," an English picture distributed in this country. There were 50 players named.

## Men Laughed!



## I was too Fat!

Wherever I went... whenever I tried to act and be like other girls my age... men laughed, said unkind things behind my back, avoided me as they would a plague. At dances I sat alone or danced with men who were impossible. On dates, I felt that everyone was being charitable by having me along.

Finally a friend told me about Marmola—how it contains the right amount of a simple corrective for abnormal obesity that is known and recommended by physicians the world over.

It sounded too easy. But I took Marmola exactly as directed—4 tablets a day—and imagine my astonishment to find myself actually getting thin! Without exercising, dieting, or draining my system with drastic purgatives! Now I'm as slender as a debutante, and so full of pep I seem like a different person.

If thousands who have reduced the Marmola way were to take you

into their confidence, they might well tell you this and similar experiences. Everything they ate "seemed to go to fat." Do you know why? Physicians say abnormal obesity is caused by the lack of an important element which the body normally supplies. Marmola provides one such element in a perfectly natural way, assisting the body to function in the reduction of excess fat. The excess fat simply slips away, revealing the trim and slender figure underneath.

Since 1907, more than 20 million packages of Marmola have been purchased. Could any better recommendation be had? And it is put up by one of the leading medical laboratories in America. Start today! You will soon experience Marmola's benefits. When you have gone far enough, stop taking Marmola. And you will bless the day when you first discovered this marvelous reducing agent! Marmola is on sale by all dealers— from coast to coast.

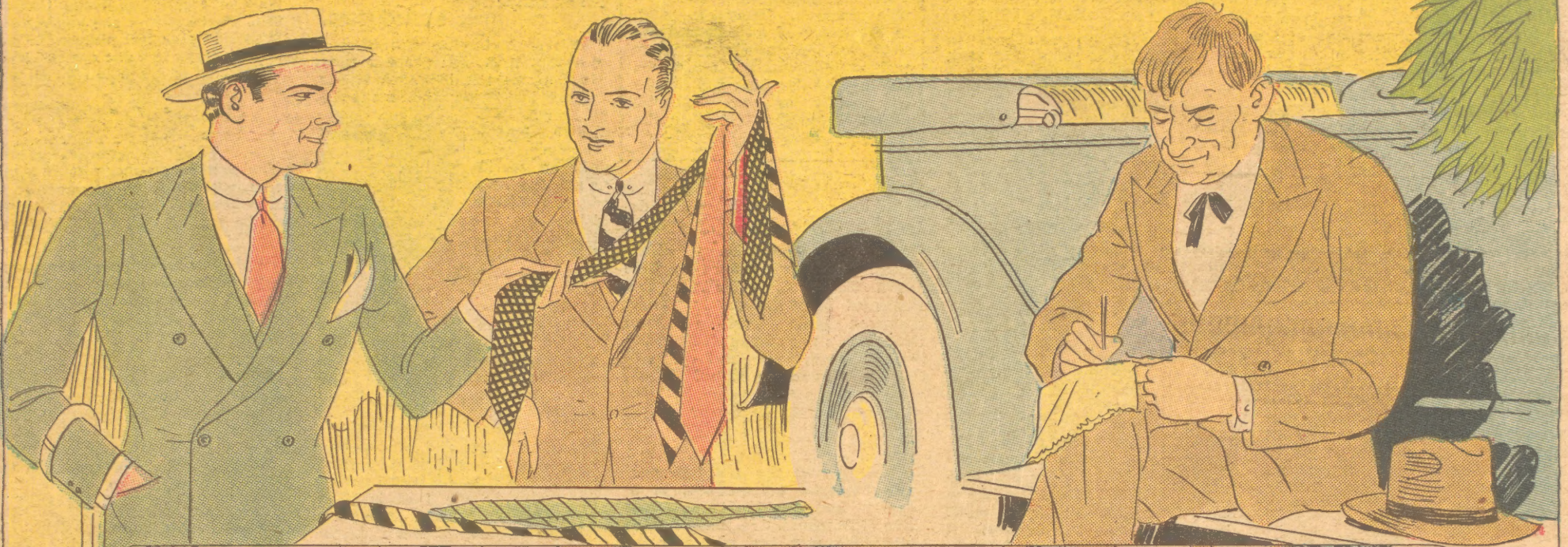
**4 MARMOLA A DAY TAKES FAT AWAY**

# Hollywood Sidelines

By Russell Legge

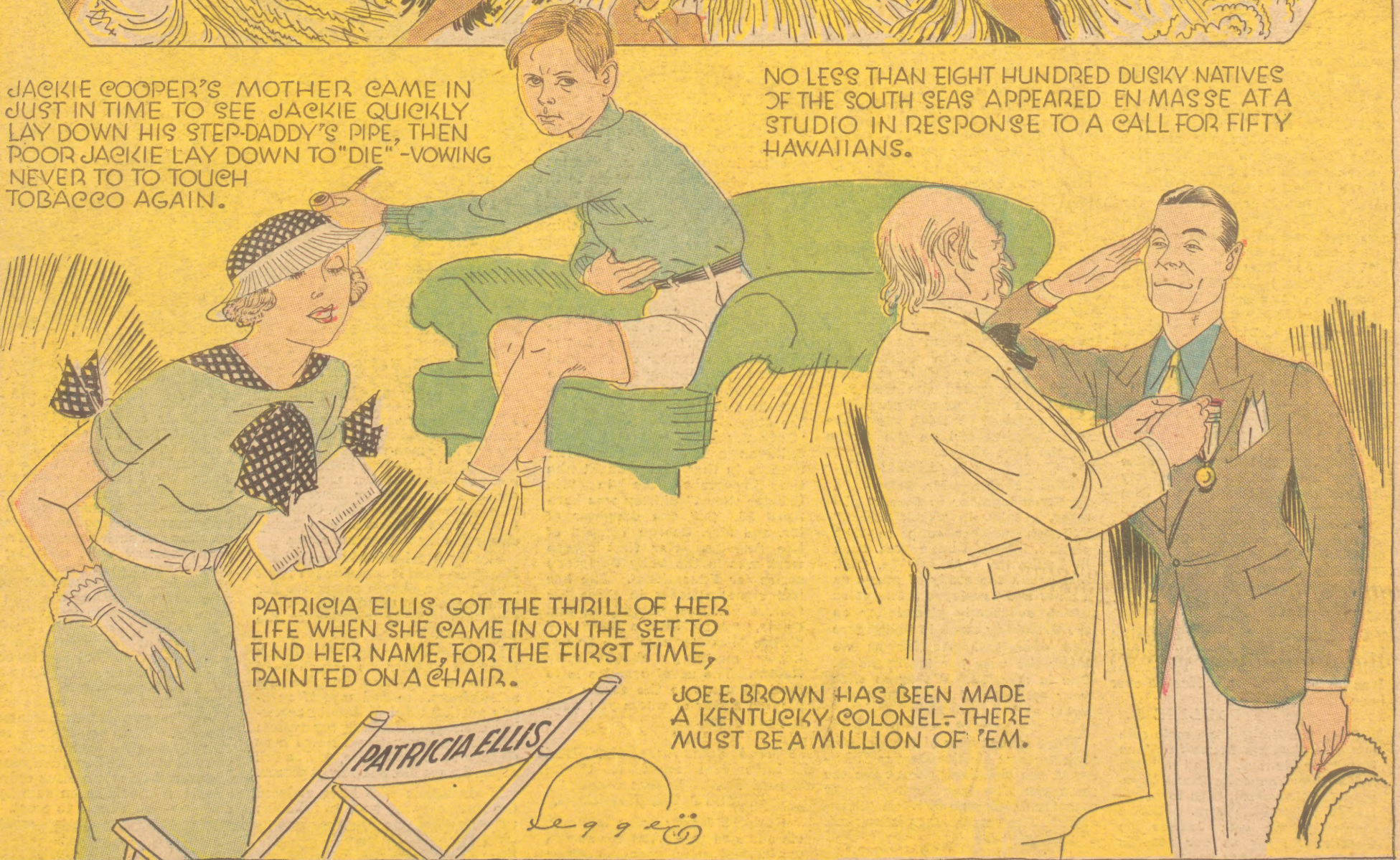
RICHARD BARTHELMESS HAS A HOBBY OF COLLECTING NECKTIES AND IS PUTTY IN THE HANDS OF A GOOD SALESMAN.

WILL ROGERS WAS SEEN WRITING HIS DAILY MESSAGE ON A PAPER BAG IN LIEU OF SOMETHING BETTER.



JACKIE COOPER'S MOTHER CAME IN JUST IN TIME TO SEE JACKIE QUICKLY LAY DOWN HIS STEP-DADDY'S PIPE, THEN POOR JACKIE LAY DOWN TO "DIE" - VOWING NEVER TO TOUCH TOBACCO AGAIN.

NO LESS THAN EIGHT HUNDRED DUSKY NATIVES OF THE SOUTH SEAS APPEARED EN MASSE AT A STUDIO IN RESPONSE TO A CALL FOR FIFTY HAWAIIANS.



PATRICIA ELLIS GOT THE THRILL OF HER LIFE WHEN SHE CAME IN ON THE SET TO FIND HER NAME, FOR THE FIRST TIME, PAINTED ON A CHAIR.

JOE E. BROWN HAS BEEN MADE A KENTUCKY COLONEL - THERE MUST BE A MILLION OF 'EM.

PATRICIA ELLIS

Legge